

La Tragedia Sulla Scena La Tragedia Greca In Quanto Spettacolo Teatrale

In the last decades the field of research on ancient Greek scholarship has been the object of a remarkable surge of interest, with the publication of handbooks, reference works, and new editions of texts. This partly unexpected revival is very promising and it continues to enhance and modify both our knowledge of ancient scholarship and the way in which we are accustomed to discuss these texts and tackle the editorial and exegetical challenges they pose. This volume deals with some pivotal aspects of this topic, being the outcome of a three-year project funded by the Italian Ministry for Education, University and Research (MIUR) on specific aspects of the critical re-appraisal of Homer, Hesiod, Pindar, and Aeschylus in Greek culture throughout antiquity and the Middle Ages. It tackles issues such as the material form of the transmission of the exegesis from papyri to codices, the examination of hitherto unexplored branches of the manuscript evidence, the discussion of some important scholia, and the role played by the indirect tradition and the assimilation of the exegetical heritage in grammatical and lexicographical works. Some strands of the ancient and medieval scholarship are here re-evaluated afresh by adopting an interdisciplinary methodology which blends modern editorial techniques developed for ‘problematic’ or ‘non-authorial’ medieval texts with current trends in the history of philology and literary criticism. In their diversity of subject matter and approach the papers collected in the volume give intended readers an excellent overview of the topics of the project.

Accessible edition with commentary of this widely read but highly complex and challenging play. Provides help with morphology, grammar and syntax and interpretation of the text in its historical, social, cultural and intellectual contexts. The introduction also gives an account of its reception from antiquity to the present day.

Συναγώνιζεσθαι, the ancient Greek verb chosen as the title of this volume, belongs to the jargon of dramaturgy as employed by Aristotle inPoetics, where he emphasizes the function of the Chorus as an active co-protagonist in the dynamics of drama. Here it suggests the collaborative nature of this Festschrift offered to Guido Avezù in the year of his retirement by friends and colleagues. The volume collects a wide selection of contributions by international scholars, grouped into four sections: Greek Tragedy (Part 1), Greek Comedy (Part 2), Reception (Part 3), and Theatre and Beyond (Part 4).

This book is about the representation of gods (both as characters and as a subject for discourse) in two tragedies by Euripides: Heracles and Hippolytus. Its goal is to establish a framework for the reading of Greek tragedy and for the analysis of the various ways in which the gods of the Greek religion appear in tragic drama, and to apply it to the aforementioned plays. In this work we contend that such a framework should transcend the usual dichotomy made between a "religious" and a "non-religious" reading of Greek tragedy, and more specifically of Euripidean tragedy. This dichotomy contains in itself a cultural assumption, that is, the possibility of establishing a clear-cut distinction between a domain of religious discourse and an autonomous, profane sphere in which the representations of gods would assume a different value and meaning. There is nothing in the discursive structures of Classical Greece that allows us to posit something of the kind. The elements that appear to us as questioning the traditional representations of gods in Greek tragedy can be seen from this perspective.

Περσάι

Fragmented Memory

Witnessing the Aftermath in Ancient Greek Epic and Tragedy

A Play Attributed to Seneca

Euripides, "Ion"

la tragedia ad Atene

*Trans***Antiquity explores transgender practices, in particular cross-dressing, and their literary and figurative representations in antiquity. It offers a ground-breaking study of cross-dressing, both the social practice and its conceptualization, and its interaction with normative prescriptions on gender and sexuality in the ancient Mediterranean world. Special attention is paid to the reactions of the societies of the time, the impact transgender practices had on individuals’ symbolic and social capital, as well as the reactions of institutionalized power and the juridical systems. The variety of subjects and approaches demonstrates just how complex and widespread "transgender dynamics" were in antiquity.**

La tragedia sulla scenala tragedia greca in quanto spettacolo teatraleEinaudi (IT)Approaches to Greek PoetryHomer, Hesiod, Pindar, and Aeschylus in Ancient ExegesisWalter de Gruyter GmbH & Co KG
This volume, in honour of Angus M. Bowie, collects seventeen original essays on Greek comedy. Its contributors treat questions of origin, genre and artistic expression, interpret individual plays from different angles (literary, historical, performative) and cover aspects of reception from antiquity to the 20th century. Topics that have not received much attention so far, such as the prehistory of Doric comedy or music in Old Comedy, receive a prominent place. The essays are arranged in three sections: (1) Genre, (2) Texts and Contexts, (3) Reception. Within each section the chapters are as far as possible arranged in chronological order, according to historical time or to the (putative) dates of the plays under discussion. Thus readers will be able to construe their own diachronic and thematic connections, for example between the portrayal of stock characters in early Doric farce and developed Attic New Comedy or between different forms of comic reception in the fourth century BC. The book is intended for professional scholars, graduate and undergraduate students. Its wide range of subjects and approaches will appeal not only to those working on Greek comedy, but to anyone interested in Greek drama and its afterlife.

Chance, in addition to the unavoidable ambiguity caused by time, is one of the main guilty parties in the transmission of ancient texts – or lack thereof. However, the same cannot be said for what concerns the mechanisms of selection and loss of historical and literary memory, where the voluntary awareness of obscuring is often part of a precise aim, thus leading the cultural memory of a literate society to become fragmented. The present volume explores the devices and criteria of selection and loss in Ancient and Medieval texts and the subsequent fragmentation of such literature, but it also addresses the questions of the damnatio memoriae, of literary strategies such as reticence and omission, as well as of known texts deemed lost but re-found thanks to state-of-the-art methods in digitization. The many and diverse nuances of the concepts of omission, selection, and loss throughout Ancient and Medieval literature and history are illustrated through a number of case studies in the four sections of this volume, each examining a different facet of the topic: ‘Mechanisms and criteria of textual loss and selection’, ‘Lost texts re-discovered’, ‘Voluntary omissions and desire for oblivion’, and ‘Re-working the known’.

la tragedia greca in quanto spettacolo teatrale

Ancient Greek Comedy

The Great Mediations of the Classical World

Roman Drama and its Contexts

With Introduction and Commentary by A.F. Garvie

Affect, Aesthetics, and the Canon

Brill’s Companion to Euripides, as well as presenting a comprehensive and authoritative guide to understanding Euripides and his masterworks, provides scholars and students with compelling fresh perspectives upon a broad range of issues in the field of Euripidean studies.

This volume introduces ‘civic Shakespeare’ as a new and complex category entailing the dynamic relation between the individual and the community on issues of authority, liberty, and cultural production. It investigates civic Shakespeare through *Romeo and Juliet* as a case study for an interrogation of the limits and possibilities of theatre and the idea of the civic. The play’s focus on civil strife, political challenge, and the rise of a new conception of the individual within society makes it an ideal site to examine how early modern civic topics were received and reconfigured on stage, and how the play has triggered ever new interpretations and civic performances over time. The essays focus on the way the play reflects civic life through the dramatization of issues of crisis and reconciliation when private and public spaces are brought to conflict, but also concentrate on the way the play has subsequently entered the public space of civic life. Set within the fertile context of performance studies and inspired by philosophical and sociological approaches, this book helps clarify the role of theatre within civic space while questioning the relation between citizens as spectators and the community. The wide-ranging chapters cover problems of civil interaction and their onstage representation, dealing with urban and household spaces; the boundaries of social relations and legal, economic, political, and religious regulation; and the public dimension of memory and celebration. This volume articulates civic *Romeo and Juliet* from the sources of genre to contemporary multicultural performances in political contact-zones and civic ‘Shakespaces,’ exploring the Bard and this play within the context of communal practices and their relations with institutions and civic interests.

Συναγώνιζεσθαι, the ancient Greek verb chosen as the title of this volume, belongs to the jargon of dramaturgy as employed by Aristotle inPoetics, where he emphasizes the function of the Chorus as an active co-protagonist in the dynamics of drama. Here it suggests the collaborative nature of this Festschrift offered to Guido Avezù in the year of his retirement by friends and colleagues. The volume collects a wide selection of contributions by international scholars, grouped into four sections: Greek Tragedy (Part 1), Greek Comedy (Part 2), Reception (Part 3), and Theatre and Beyond (Part 4). The Authors. A. Andrisano, P. Angeli Bernardini, A. Bagordo, A. Bierl, S. Bigliazzi, M.G. Bonanno, S. Brunetti, D. Cairns, G. Cerri, V. Citti, A.T. Cozzoli ,F. Dall’Olio, M. Di Marco, M. Duranti, S. Fornaro, A. Grilli, S. Halliwell, E.M. Harris, O. Imperio, P. Judet de La Combe, W. Lapini, V. Liapis, L. Lomiento, F. Lupi, A. Markantonatos, G. Mastromarco, E. Medda, F. Montana, F. Montanari, C. Neri, E. Nicholson, R. Nicolai, H. Notsu, G. Paduano, N. Pasqualicchio, M.P. Pattoni, A. Provenza, J. Redondo, A. Scafuro, S.L. Schein, A. Sidiropoulou, R. Tosi, P. Totaro, M. Treu, M. Tulli, G. Ugolini, P. Volpe, M. Zanolla

Euripides’ Ion is a highly complex and elusive play and thus poses considerable difficulties to any interpreter. On the basis of a new recension of the text, this commentary offers explanations of the language, literary technique, and realia of the play and discusses the main issues of interpretation. In this way the reader is provided with the material required for an appreciation of this entertaining as well as provocative dramatic composition.

A Symbiotic Relationship in Democratic Athens

Edition and Commentary

Cross-Dressing and Transgender Dynamics in the Ancient World

From Agent to Spectator

The Oxford Handbook of Ancient Greek Religion

Dionysus, Christ, and the Death of God, Volume 1

Der Tagungsband enthält eine Auswahl von 41 Vorträgen, welche von den Wissenschaftlern der IPS am 11. Symposium Platonicum in Brasilien unter der Schirmherrschaft der University of Brasilia gehalten wurden. Der Band behandelt alle wichtigen Fragen im Zusammenhang mit der Interpretation von Platons Phaidon und der Rezeption dieses zentralen Dialogs in der gesamten Antike.

This book is an enquiry into memory in the Western world. Specifically, memory is the framework of culture, because it links the present to the past - or tradition - and projects it into the future. For this reason, any work focusing on memory involves a double challenge: (1) to reveal the origin of concepts and (2) to glimpse the course of thoughts. This is the case of the present volume, in which the authors make several tastings of Europe’s intellectual heritage, by taking into account both the Greek origin of this legacy and its relevance for understanding the European philosophical heritage.

In particular, these papers focus on the Aristotelian tradition, the true keystone of Europe, and on other currents of thought that have also played an essential role in the intellectual evolution of the Old Continent. In the latter field, there are contributions, for instance, on philosophical-religious traditions such as Orphism or on certain fundamental aspects of Neoplatonism both in the Classical World and in Christian authors. The volume concludes with various works on the survival of these intellectual trends from the Renaissance to the present day. Consequently, this work offers the opportunity to delve deeper into some of the aspects that define Western civilisation, observed both from its origin and its evolution over the centuries. The volume contains papers in Spanish, Portuguese, Italian, and English. Este libro es una indagación en la memoria del mundo occidental. Específicamente, la memoria es el armazón de la cultura, porque liga el presente al pasado—o tradición— y lo proyecta al futuro. Por ello, toda obra centrada en la memoria entraña un doble reto: (1) revelar el origen de los conceptos y (2) atisbar el rumbo de los pensamientos. Este es el caso del presente volumen, en el que realizan diversas catas en el patrimonio intelectual europeo. Lo hace teniendo en cuenta tanto el origen griego de ese legado como su relevancia para comprender el acervo filosófico europeo. En concreto, se centra en la tradición aristotélica, verdadera clave de bóveda de Europa, y en otras corrientes de pensamiento que también han jugado un papel esencial en la evolución intelectual del viejo continente. En éste último ámbito hay contribuciones, por ejemplo, sobre tradiciones filosófico-religiosas como el orfismo o sobre determinados aspectos fundamentales del neoplatonismo en el mundo clásico y en autores cristianos. Concluye el volumen con diversos trabajos sobre la pervivencia de esas tendencias intelectuales desde el renacimiento hasta nuestros días. En consecuencia, esta obra ofrece la oportunidad de profundizar en algunos aspectos que definen nuestra civilización, observados tanto desde su origen como desde su evolución a lo largo de los siglos.

Hecuba was the most widely read play of Euripides from antiquity to the Renaissance, appealing to readers and spectators for its controversial treatment of moral themes: revenge, war and slavery, violence, human sacrifice, gender and ethnic relations. It narrates the death of Hecuba’s daughter Polyxena, sacrificed by the Greeks to placate the ghost of Achilles, and that of her son Polydorus, killed out of greed by the Thracian king who was supposed to protect him. Hecuba successfully plots a cruel and shocking revenge against the killer. The play is now at the centre of the attention of scholars and performing artists. This edition offers new textual and interpretive suggestions, and provides detailed guidance on problems of language as well as employing conceptual tools from contemporary linguistics. It will be useful for upper-level undergraduates and graduate students, as well as of interest to scholars.

A new edition, with Introduction and Commentary, of Aeschylus’ Persae, first produced in 472 BC. A. F. Garvie argues that the play is a genuine tragedy, which, far from presenting a simple moral of hybris punished by the gods, poses questions concerning human suffering to which there are no easy answers.

Definitions, Problems, Limits

Dionysus, Christ, and the Death of God, Volume 2

Selected Papers from the Eleventh Symposium Platonicum

Sophocles

Shakespeare, Romeo and Juliet, and Civic Life

Christianity and Modernity

This magisterial reflection on the history and destiny of the West compares Greco-Roman civilization and the Judeo-Christian tradition in order to understand what both unites and divides them. Mediation, understood as a collective, symbolic experience, gives society unity and meaning, putting human beings in contact with a universal object known as the world or reality. But unity has a price: the very force that enables peaceful coexistence also makes us prone to conflict. As a result, in order to find a common point of convergence—of at-one-ment—someone must be sacrificed. Sacrifice, then, is the historical pillar of mediation. It was endorsed in a cosmic-religious sense in antiquity and rejected for ethical reasons in modernity, where the Judeo-Christian tradition plays an intermediate role in condemning sacrificial violence as such, while accepting sacrifice as a voluntary act offered to save other human beings. Today, as we face the collapse of all shared mediations, this intermediating solution offers a way out of our moral and cultural plight.

This volume explores how the choruses of Greek tragedy creatively combined media and discourses to generate their own specific forms of meaning. The contributors analyse choruses as fictional, religious and civic performers; as combinations of text, song and dance; and as objects of reflection in themselves, in relation and contrast to the choruses of comedy and melic poetry. Drawing on earlier analyses of the social context of Greek drama, the non-textual dimensions of tragedy, and the relations between dramatic and melic choruses, the chapters explore the uses of various analytic tools in allowing us better to capture the specificity of the tragic chorus. Special attention is given to the physicality of choral dancing, musical interactions between choruses and actors, the trajectories of reception, and the treatment of time and space in the odes.

This multiauthored volume, as well as bringing into clearer focus the notion of drama and oratory as important media of public inquiry and critique, aims to generate significant attention to the unified intentions of the dramatist and the orator to establish favourable conditions of internal stability in democratic Athens. We hope that readers both enjoy and find valuable their engagement with these ideas and beliefs regarding the indissoluble bond between oratorical expertise and dramatic artistry. This exciting collection of studies by worldwide acclaimed classicists and acute younger Hellenists is envisaged as part of the general effort, almost unanimously acknowledged as valid and productive, to explore the impact of formalized speech in particular and craftsmanship rhetoric in general upon Attic drama as a moral and educational force in the Athenian city-state. Both poet and orator seek to deepen the central tensions of their work and to enlarge the main themes of their texts to even broader terms by investing in the art of rhetoric, whilst at the same time, through a skillful handling of events, evaluating the past and establishing standards or ideology.

This up-to-date edition makes Euripides' most famous and influential play accessible to students of Greek reading their first tragedy as well as to more advanced students. The introduction analyzes Medea as a revenge-plot, evaluates the strands of motivation that lead to her tragic insistence on killing her own children, and assesses the potential sympathy of a Greek audience for a character triply marked as other (barbarian, witch, woman). A unique feature of this book is the introduction to tragic language and style. The text, revised for this edition, is accompanied by an abbreviated critical apparatus. The commentary provides morphological and syntactic help for inexperienced students and more advanced observations on vocabulary, rhetoric, dramatic techniques, stage action, and details of interpretation, from the famous debate of Medea and Jason to the 'unmotivated' entrance of Aegeus and the controversial monologue of Medea.

Reconstructing Satyr Drama

Sophocles: Philoctetes

Brill’s Companion to Euripides (2 vols)

Francesco Valori. Damma storico [in five acts and in verse] corredato di annotazioni e preceduto da un discorso sulla Poesia drammatica Italiana

Commento a Ennio, "Medea exul"; Pacuvio, "Medus"; Accio, "Medea sive Argonautae"

Genre - Texts - Reception

The tragedy Rhesus has come down to us among the plays of Euripides but was probably the work either of fourth-century BC actors or producers heavily rewriting his original play or of a fourth-century author writing in competition. This tragedy, composed when the plays of Aeschylus, Sophocles and Euripides had become the 'classical' canon. Its stylistic mannerisms, cerebral re-use of the motifs and language of fifth-century tragedy, and endemic experimentalism with various allusions, have long been a source of anxiety of influence of the Rhesus as a text that 'comes after' fifth-century drama and Book 10 of the Iliad. The anachronistic adaptations of the world of the epic heroes to the new reality of the polis and the irresistible rise of Macedonia, both seriously intertextual with its models and seriously different from them.

There have been extraordinary developments in the field of neuroscience in recent years, sparking a number of discussions within the legal field. This book studies the various interactions between neuroscience and the world of law, and explores how they affect some fundamental legal categories and how the law should be implemented in such cases. The book is divided into three main parts. Starting with a general overview of the convergence of neuroscience and law, the first part outlines the interaction, the challenges that neuroscience poses for the concepts of free will and responsibility, and the peculiar characteristics of a “new” cognitive liberty. In turn, the second part addresses the phenomenon of cognitive and moral enhancement, neurotechnology and their impacts on health, self-determination and the concept of being human. The third and last part investigates the use of neuroscientific findings in both criminal and civil cases, and seeks to determine whether they can be used in the assessment of personal responsibility, helping to resolve cases. The book is the result of an interdisciplinary dialogue involving jurists, philosophers, neuroscientists, forensic medicine specialists, and scholars in the humanities; further, it is intended to be interested in understanding the impacts of scientific and technological developments on people’s lives and on our social systems.

This volume takes a new approach to Roman drama by looking at comic and tragic plays from the Republican and imperial periods in ‘context’. By presenting a number of case studies and considerations of wider issues, the 33 international contributors explore drama in contexts such as the literary tradition, the relationship to works in other literary genres, the historical and social situation or the intellectual background.

The Greek playwright Aristophanes (active 427–386 BCE) is often portrayed as the poet who brought stability, discipline, and sophistication to the rowdy theatrical genre of Old Comedy. In this groundbreaking book, situated within the affordances of the field, the author explores a vital yet understudied question: how did this view of Aristophanes arise, and why did his popularity eventually eclipse that of his rivals? Telò boldly traces Aristophanes’s rise, ironically, to the defeat of his play Clouds at the Great Dionysia. He then explores his revised Clouds and other works, such as Wasps, uncover references to the earlier Clouds, presented by Aristophanes as his failed attempt to heal the audience, who are reflected in the plays as a kind of dysfunctional father. In this process, the distinctive feelings of different comic modes, Aristophanic comedy becomes cast as a prestigious object, a soft, protective cloak meant to shield viewers from the debilitating effects of competitors’ comedies and restore a sense of peace. The plays, and those between afflicted fathers and healing sons, between audience and poet, are shown to be at the center of the discourse that has shaped Aristophanes’s canonical dominance ever since.

Aristophanes and the Cloak of Comedy

Medea sulla scena tragica repubblicana

?????????????: Studies in Honour of Guido Avezzù. Vol. 1.2

Under the Spell of Stories

Choral Mediations in Greek Tragedy

Experience, Narrative, and Criticism in Ancient Greece pursues a new approach to ancient Greek narrative beyond the taxonomies of structuralist narratologies. Focusing on the phenomenal and experiential dimension of our response to narrative, it triangulates ancient narrative with ancient criticism and cognitive approaches, opening up new vistas within the study of classical literature while ably deploying the ancient material to demonstrate the value of a historical perspective for cognitive studies. Concepts such as immersion and embodiment help to establish a more comprehensive understanding of ancient narrative and ancient reading habits, as manifested in Greek criticism and rhetorical theory. The thirteen chapters presented here tackle a broad range of narrative genres, broadly understood: besides epic, historiography, and the novel, tragedy and early Christian texts are also considered alongside non-literary media, such as dance and sculpture. Authored by international specialists in the language, literature, and culture of ancient Greece, each chapter utilizes a rich set of theoretical and methodological tools drawn from cognitive studies, phenomenology, and linguistics that place them at the vanguard of a strong new current in classical scholarship and literary criticism more generally.

The origins of satyr drama, and particularly the reliability of the account in Aristotle, remains contested, and several of this volume’s contributions try to make sense of the early relationship of satyr drama to dithyramb and attempt to place satyr drama in the pre-Classical performance space and traditions. What is not contested is the relationship of satyr drama to tragedy as a required cap to the Attic trilogy. Here, however, how Aeschylus, Sophocles, and Euripides (to whom one complete play and the preponderance of the surviving fragments belong) envisioned the relationship of satyr drama to tragedy in plot, structure, setting, stage action and language is a complex subject tackled by several contributors. The playful satyr chorus and the drunken senility of Silenos have always suggested some links to comedy and later to Atellan farce and phlyax. Those links are best examined through language, passages in later Greek and Roman writers, and in art. The purpose of this volume is probe as many themes and connections of satyr drama with other literary genres, as well as other art forms, putting satyr drama on stage from the sixth century BC through the second century AD. The editors and contributors suggest solutions to some of the controversies, but the volume shows as much that the field of study is vibrant and deserves fuller attention.

This handbook offers a comprehensive overview of scholarship in ancient Greek religion, from the Archaic to the Hellenistic periods. The handbook lays out the key dimensions of ancient Greek religion, approaches to evidence, and the representations of myths. The chapters reveal to readers the questions about, and the continuities and differences between, religious structures across time and place; including cultural interactions with Egypt, the Near East, theBlack Sea, and Bactria and India.

The aim of this book is to explore the definition(s) of ‘theatre’ and ‘metatheatre’ that scholars use when studying the ancient Greek world. Although in modern languages their meaning is mostly straightforward, both concepts become problematical when applied to ancient reality. In fact, ‘theatre’ as well as ‘metatheatre’ are used in many different, sometimes even contradictory, ways by modern scholars. Through a series of papers examining questions related to ancient Greek theatre and dramatic performances of various genres the use of those two terms is problematized and put into question. Must ancient Greek theatre be reduced to what was performed in proper theatre-buildings? And is everything was performed within such buildings to be considered as ‘theatre’? How does the definition of what is considered as theatre evolve from one period to the other? As for ‘metatheatre’, the discussion revolves around the interaction between reality and fiction in dramatic pieces of all genres. The various definitions of ‘metatheatre’ are also explored and explicated by the papers gathered in this volume, as well as the question of the distinction between paratheatre (understood as paratragedy/comedy) and metatheatre. Readers will be encouraged by the diversity of approaches presented in this book to re-think their own understanding and use of ‘theatre’ and ‘metatheatre’ when examining ancient Greek reality.

Oedipus at Colonus and King Lear: Classical and Early Modern Intersections

The Boundaries of Civic Space

Il mito sulla scena

Overarching Greek Trends in European Philosophy

A Study of His Theater in Its Political and Social Context

Octavia

The Blackwell Companion to Greek Tragedy provides readers with a fundamental grounding in Greek tragedy, and also introduces them to the various methodologies and the lively critical dialogue that characterize the study of Greek tragedy today.

Comprises 31 original essays by an international cast of contributors, including up-and-coming as well as distinguished senior scholars Pays attention to socio-political, textual, and performance aspects of Greek tragedy All ancient Greek is transliterated and translated, and technical terms are explained as they appear Includes suggestions for further reading at the end of each chapter, and a generous and informative combined bibliography

Here, for the first time in English, is celebrated French classicist Jacques Jouanna’s magisterial account of the life and work of Sophocles. Exhaustive and authoritative, this acclaimed book combines biography and detailed studies of Sophocles’ plays, all set in the rich context of classical Greek tragedy and the political, social, religious, and cultural world of Athens’s greatest age, the fifth century. Sophocles was the commanding figure of his day. The author of Oedipus Rex and Antigone, he was not only th

leading dramatist but also a distinguished politician, military commander, and religious figure. And yet the evidence about his life has, until now, been fragmentary. Reconstructing a lost literary world, Jouanna has finally assembled all the available information, culled from inscriptions, archaeological evidence, and later sources. He also offers a huge range of new interpretations, from his emphasis on the significance of Sophocles’ political and military offices (previously often seen as honorary) to his analysis of Sophocles’ plays in the mythic and literary context of fifth-century drama. Written for scholars, students, and general readers, this book will interest anyone who wants to know more about Greek drama in general and Sophocles in particular. With an extensive bibliography and useful summaries not only of Sophocles’ extant plays but also, uniquely, of the fragments of plays that have been partially lost, it will be a standard reference in classical studies for years to come.

A new interpretation of a Greek tragedy on the fall of Troy: do violence, war and slavery make people less human?

Il volume offre un commento ai frammenti delle tragedie latine di età repubblicana incentrate su diverse fasi del mito di Medea: la Medea exul di Ennio, il Medus di Pacuvio, la Medea sive Argonautae di Accio. Nell’introduzione vengono prese in esame questioni inerenti la ricezione e la fortuna del mito nel mondo romano e la sua riproposizione sulla scena. Ciascuna tragedia è analizzata sotto l’aspetto della tradizione testuale, della drammaturgia e del possibile rapporto con i modelli greci; i frammenti vengono proposti in un nuovo ordine che tiene conto della loro possibile successione nello sviluppo originario della trama e il testo è corredato da una nuova traduzione e da un apparato critico, uno dei fontes e uno di loci paralleli. Il commento è incentrato sui contesti di trasmissione, sui problemi critico-testuali, su metrica, lingua, stile e strutturazione retorica dei versi: dove possibile si tenta un confronto con il modello greco e si avanzano considerazioni su aspetti di drammaturgia e performance, al fine di un tentativo, pur sempre incerto, di ricostruzione dei drammi.

Complicated Crossings and New Perspectives

Plato’s Phaedo

Euripides: Medea

Imagining Reperformance in Ancient Culture

Gods in Euripides

Experience, Narrative, and Criticism in Ancient Greece

This book looks at witnesses to suffering and death in ancient Greek epic (Homer’s Iliad) and tragedy. Internal spectators abound in both genres, and have received due scholarly attention. The present monograph covers new ground by dealing with a specific subset of characters: those who are put in the position of spectator to (and, often, commentator on) their own deed(s). By their very nature, protagonists are confined to the role of witness to the suffering (or deaths) they have caused only for brief stretches of time — often a single scene or even just the length of a speech — but every instance is of central importance, not just to our understanding of the characters in question, but also to the articulation of fundamental themes within the poetic works under examination. As they shift from the status of agent to that of witness, these protagonists, qua spectators to the consequences of their actions, give voice to, dramatize, and enact the tragic motifs of human helplessness and mortal fallibility that lie at the core of Homeric epic and Greek tragedy and that define the human condition, in a manner that leads the audience looking on to ponder their own.

The story of King Lear seems to fill in the blank space separating the end of Oedipus Tyrannus and the beginning of Oedipus at Colonus. In both Oedipus at Colonus and the latter part of King Lear we are presented with an old man who was once a King and, following his expulsion from his kingdom on account of a crime or of an error, is turned into a ‘no-thing’. This happens in the time of the division of the kingdom, which is also the time of the genesis of intraspecific conflict and, consequently, of the end of the dynasty. This collection of essays offers a range of perspectives on the many common concerns of these two plays, from the relation between fathers and sons/daughters to madness and wisdom, from sinning and suffering to ‘being’ and ‘non-being’ in human and divine time. It also offers an overarching critical frame that interrogates questions of ‘source’ and ‘reception’, probing into the possible exchangeability of perspectives in a game of mirrors that challenges ideas of origin.

This book offers a series of studies of the idea and practice of reperformance as it affects ancient lyric poetry and drama. Special attention is paid to the range of phenomena which fall under the heading ‘reperformance’, to how poets use both the reality and the ‘imaginary’ of reperformance to create a deep temporal sense in their work and to how audiences use their knowledge of reperformance conditions to interpret what they see and hear. The studies range in scope from Pindar and fifth-century tragedy and comedy to the choral performances and reconstructions of the Imperial Age. All chapters are informed by recent developments in performance studies, and all Greek and Latin is translated.

This 2003 book is a full-length study of Octavia, the only complete Roman drama of an historical subject, or fabula praetexta. The play deals with Nero’s divorce from the princess Octavia, Claudius’ daughter by Valeria Messalina, and with his subsequent marriage to Poppaea Sabina. Professor Ferri presents a critical edition of the text based on a fresh re-examination of the relevant manuscripts and provides a full discussion of textual issues. In the Introduction he argues that the play, wrongly ascribed to Seneca in our MSS, was composed in the late Flavian period, and that the author relied on pre-existing historical accounts written after the death of Nero. He also discusses in detail the style and language of the play, strongly influenced by Senecan tragedy, its relationship to the other plays of the Senecan corpus, and particularly to Hercules Oetaeus, its stagecraft and post-Classical dramatic conventions, and the author’s political position.

Theatre and Metatheatre

La tragedia sulla scena

Poet and Orator

Euripides: Hecuba

TransAntiquity

Homer, Hesiod, Pindar, and Aeschylus in Ancient Exegesis